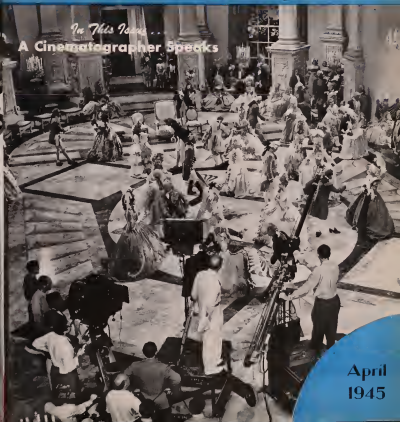


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★ THE MOTION PICTURE CAMERA MAGAZINE ★

In This Issue...
A Cinematographer Speaks



April
1945



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AMERICAN CINEMATOGRAPHER

THE MOTION PICTURE CAMERA MAGAZINE

VOL. 26

APRIL, 1945

NO. 4

CONTENTS



Joseph LaSelle, Leon Shattow 1944 Academy Award Winners	By Hal Hall	114
Pursing "Western Approaches"	By Jack Cardiff	116
Julien Bryan, Film Reporter	By Irving Brownson	118
A Cinematographer Speaks	By Edra Goodman	120
An All Friction Drive for Developing Machines	By W. G. C. Burt	122
Acms of the Camera (Henry Sharp, A.S.C.)	By W. G. C. Burt	124
New Film Script Technique for Amateurs	By F. C. Moultrie	126
Among the Movie Clubs		128
Clew Up King	By T. S. George Justin	130

THE FRONT COVER: This scene might be termed "Irish Century Rag Cutters", for it is a scene showing the dancing of the lovely mascot in Paramount's new film, "Kitty", starring Paulette Goddard. Director of Photography, Daniel Fapp, A.S.C., is photographing the picture, which is directed by Mitchell Leven.



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AUSTRALIAN REPRESENTATIVE
McGEE, 173 Elizabeth Street, Melbourne,
Australia and New Zealand Agents

Published monthly by A. S. C. Agency, Inc.
Editorial and Business Office
1542 North Gower Drive
Beverly Hills (Los Angeles 34), California
Telephone: Glendale 5115

Established 1920. Advertising rates on application. Subscriptions: United States and Poss. American: \$3.00 per year; Canada: \$3.75 per year; Foreign: \$5.00. Single copies: 25c. Back numbers 50c. Foreign: Single copies 50c. Back numbers 1.00. Copyright 1945 by A. S. C. Agency, Inc.

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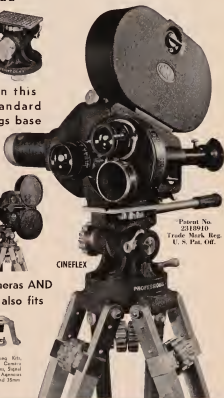
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Joseph LaSelle, 1944 Academy



LEON SHAMROY, A.S.C., receiving an "Oscar" from Bob Hope for best color photography of 1944.

THE 17th Annual Awards of Merit of the Academy of Motion Picture Arts and Sciences is now a matter of history. The famous awards, high-est honors that can be bestowed upon the artists and scientists of the motion picture industry, were presented the evening of March 12th, 1945, at Grauman's Chinese Theatre, Hollywood, before two thousand of the film industry's outstanding celebrities.

To those interested in motion picture photography the highlight of the evening was the announcement of the winners of its honors in black-and-white and color cinematography. Those two awards went to two members of the American Society of Cinematographers—to Joseph LaSelle for the best achievement in black-and-white cinematography, and to Leon Shamroy for the best color cinematography. LaSelle's award came for his photography on "Laura," for 32th

Century-Fox, and Shamroy's was for his Technicolor photography on "Wilson," also for 32th Century-Fox. Thus, these two artists were crowned kings of the cinematographic world for 1944.

While the presentation of the awards to these men was an outstanding event in their lives, this writer is of the opinion that another event, which took place on the night of March 12th, probably made an even deeper impression on them. That occasion was a dinner given in honor of the two winners by their fellow craftsmen and fellow members of the American Society of Cinematographers. At that dinner all the other top cinematographers of Hollywood gathered to pay honor to the two men who have topped their work during the past year. Among the cameramen attending the dinner were several men who were among the nominees competing for the Academy Awards. And there action

artists with the fondest in their praise of the work of LaSelle and Shamroy—which shows the stuff of which our cinematographers are made.

Even though we did print the names of all the nominees for cinematographic honors in last month's issue, we will print them again, for being a nominee is a great honor. Here are the other nominees, and the pictures for which they were nominated: Black-and-white cinematography—John Seitz, "Double Indemnity"; Sidney Wagner, "Dragon Seed"; Joseph Ruttenberg, "Gaslight"; LaSelle, "Laura"; George M. Way, "Glen MacWilliams"; "Lifeboat"; Stanley Cortez and Lee Garmes, "Since You Went Away"; Robert Sarscoe and Harold Rosson, "Thirty Seconds Over Tokyo"; Charles Lang, "The Uninvited"; George Folsey, "The White Cliffs of Dover."

Color cinematography: Rudolph Maté and Allen M. Dyer, "Cater Street"; Edward Cronjager, "How in Indiana"; Charles Rosher, "Kismet"; Ray Harr-ison, "Lady in the Dark"; George Folsey, "Meet Me in St. Louis."

Other important awards in the scientific field included those for best achievement in Special Effects, and for best sound recording. The award for special effects went to "Thirty Seconds Over Tokyo." A Arnold Gillipse, Donald Johnson and Warren Newcombe did the photographic effects, Douglas Shearer the sound effects.

The best sound recording award went to E. H. Hansen of 20th Century-Fox for the recording on "Wilson."

Special Scientific Awards were presented to the following: To Stephen Dunn and the RKO Sound Department for the design, and to Radio Corporation of America for additional development of the Electronic Compressor-Limiter. This is a unique variable-gain amplifier, the design of which is based on the logarithmic characteristics of hearing and their specific relation to the reproduction of sound at theatre levels. Use of the compressor limiter in a recording system provides automatic control of intensity values whereby the amplification and reproduction of sound, particularly speech, is accomplished without the phenomenon of exaggerated and

Leon Shamroy

Award Winners

By HAL HALL

unusual volume range. This device achieves a logarithmic smoothness and a general increase in intelligibility not previously obtainable and is considered indispensable by all users of variable area sound systems.

To: Lowwood Dunn, Cecil Love, and the Acme Tool Manufacturing Company for the design and construction of the Acme-Dunn Optical Printer.

The Acme-Dunn Optical Printer is the first such semi-automatic, electrically controlled equipment designed and engineered for trick optical printing, incorporating features previously used with many simple and fast-operating devices of new radical design into a compact, streamlined unit. This machine exemplifies technical advancement necessary to keep pace with the ever increasing scope of the motion picture art.

To: Grover Laube and the 28th Century-Fox Camera Department for the development of the Continuous Loop Projection Device.

The Continuous Device is the result of several years of experimentation on this type of equipment and is the first such device that will handle loops of over 1600 feet over a long period of time without film vibration or erratic operation. It is simple, inexpensive, and efficient and can be quickly installed on any standard projector. In operation the device meets all the requirements of the most exacting operator for continuous loop projection for re-recording purposes.

To: Western Electric Company for the design and construction of the 1126-A Louding Amplifier for Variable Density Sound Recording.

The use of the Western Electric 1126-A Louding Amplifier provides, without distortion, automatic and instantaneous limiting of the sound volume is valuable density recording. Its use simplifies the recording operation, prevents overloading of the modulator and thus provides improved release prints.

To: Russell Brown, Ray Hinsdale, and Joseph Robbins for the development and



JOSEPH LaSHELLE, A.S.C., receiving an "Oscar" from Bob Hope for best black-and-white photography of 1944.

production use of the Paramount Floating Hydraulic Base Racker.

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To: Gordon Jennings for the design and construction of the Paramount Neutral Point Tripod.

This tripod is so designed that the camera body swings horizontally and

vertically for panning or tilting shots on a fixed pivot point directly in the photographic lens of the camera. This pivot coincides with the rear nodal point of the lens. When the camera swings on this point as a center, the entering and emerging field angles corresponding with the objects at different distances from the camera remain conjugate to one another and the arcuate line-up of motion and action or background objects is preserved.

To: The Radio Corporation of America and the RKO Radio Sound Department for the design and construction of the RKO Reverberation Chamber.

This is the first reverberation chamber specifically designed and constructed to provide the re-recording process with realistic and effective reverberation suitable for immovable personal situations.

(Continued on Page 137)



Filming "Western Approaches"

By JACK CARDIFF

THE Crown Film Unit, as everybody knows, adheres staunchly to realism in its films: both studio sequences, as make-up, model sets, back projection, etc., are anathema to them. So I was not surprised to learn that on "Western Approaches" we had to shoot every lifeboat scene in a real sea and

not in a studio but on a beach, rumbled seriously, for I am probably the worst sailor in the world. When, however, I was told that these scenes were to be shot with sound, physical apprehensions turned to dismayed incredulity for this foreshadowed many problems. The bare idea of using our Technicolor blimp in a life-

boat is, superficially funny to those who are acquainted with it; but to those who have not seen this Technicolor Titan I need only compare it in size and weight to a four-foot square steel safe, for them to see the joke. In its place we had to use an auxiliary lightweight blimp which is generally used for crane shots, or, at times, scenes where the regular heavy but efficient studio blimp is impracticable. This emergency blimp is the *bete noire* of any cameraman who has ever used it, so, being light and abbreviated for securing on a crane or being carried up rocky mountains, it is fitted in one piece, like a hat, over the camera, and laboriously strapped together. For the most tedious operation like changing a view finder (still, it all has to come off again). This is fidgety enough on land, but at sea or on a rolling lifeboat . . .

Clunking in retrospect, I suppose, my assistant Eric Ashby, was, on the whole, lucky to fall in the Irish Channel only once!

This turned out to be only a mere headache on a film which was the most despairing struggle a film unit ever had.

For the lifeboat scenes our headquarters was at Holyhead, Wales, which seemed to be the scene of film-track crossings. The plan was, to tow our lifeboat twenty miles or so out to sea by a dredger.

It took many days for us to overcome literally hundreds of minor problems, but at last we went out to work. In our lifeboat was crammed every day for six months: the director, myself and assistant, sound man, costume girl, Western Electric sound gear, Technicolor camera with its many boxes of equipment, reflectors, props for the boat, such as a portable wireless transmitter, water barrels, and boxes of sandwiches for the day and a flapping sail which swung mindlessly around when one least expected it. Oh, I forgot one other small item: twenty-two accident scenes! All shot in a 28 foot lifeboat.

I am relieved that this article is confined to photographic problems only. Anyone recording the problems of all departments would rival Tolstoy!

My first major problem was one of skies and exposure. Winter had been sightfully chosen to give the best dramatic environment typical of so many frozen merchant seamen in this war. Now a person seen up against a winter's bluish sky, bathed in radiant sunlight, so to use a technical term, a pushover, but took away the radiant sun and blue sky, and an unreasonable silhouette is created against the grey horizon. On groups of seamen this was just right for atmosphere, but on a closeup I could not get enough exposure to see who it was, unless I shot with the lens wide open—but then that over-exposed the sky behind. For instance, the sky alone usually needed an exposure of five at



The pictures on these two pages are scenes from the motion picture "Western Approaches."

best, but the face was usually underexposed even with the lens wide open. Consequently, the laboratory could have printed on printer-point 1 for the face but that made the sky blue from over-exposure, so the scene should be printed at printer-point 20. I could not use a sky filter, as in black and white, for obvious reasons, and for a few worrying days "Western Approaches" looked like being the ruytury film of all time, until we rearranged, after many difficulties, to get a couple of hours in our boat—yes, there was only just room—which were run from a small generator on the drier, leaving us. This enabled me to put enough light on the faces until I could give an exposure of 1, and we were able to carry on.

The next problem was continuity of weather. Having started to shoot the scenes of the seaman's first day in the lifeboat—a matter of several days' work—in dull, rainy weather, we had to continue that way. But the next day would be like *Blazing June*, with blue skies and that radiant sun again, so we decided that the second sequence would be shot in fine weather. So, if dull, first sequence; if sunny, second sequence; but after the first few days we ran into a much bigger headache—the continuity of the seaman's beard. After shooting in four days' fine weather on the second sequence, the seaman would show four days' growth of beard. Then rain and dull weather would come for a week, but in order to return to the first sequence the seaman should be clean-shaven!

I made an interesting experiment at this stage, which enabled us to shoot sunny scenes in dull weather. The lamps I used were incandescent, and for normal use had to have a blue filter to correct the yellow light to white. By taking the blue glass off, the face was much too yellow for ordinary purposes, but by over-exposing to clean the dirty grey sky to a white one, and allowing for the laboratory to print on the blue side to correct the complementary yellow to making the white sky blue, I was able to save waiting so long for sunshine.

When a rare sunny day did arrive in the months of October onwards, the sun was wan and orange, and always at such a low arc that the usual ground reflection was practically nil—but there wasn't any ground, only dark blue sea which was in complementary opposition and accentuated the jaundiced effect. Reflectors in the shadow side were impossible with the boat rocking so much that the angle of reflection swung off far too much for the most skilful camera manipulation, and the sky glows on one side of the face would be unintentionally flared like a movie signal!

Winter sunlight is very yellow, much more than is usually realized, and when yellow faces are corrected by yellow-complementary, blue, the sea, which are already blue, look fantastically unreal.

At the start of the film I was directed



to get many faces over-exposed, for a tomato face in Technicolor is not very charming; but by the time *sunshine* had been wearily passed there was very little tan to be seen, and the difference was another headache for the cutter as well as myself.

Although our camera equipment was covered with water-proof canvas, salt water and salt atmosphere penetrated everywhere, corroding viciously. Nearly every day the pungent smell of our cables and plugs shorting, with smoke issuing from our electrical gear told us that our salt water glands were having fun again, and we must dry the connections either by heating them with matches or lighters, or clean them out-

over a water-proof while spray splashed us desperately.

The Technicolor camera is the swankiest apothecary of movie machines, bred in refined dollar Hollywood, delicately colored, with superb high-pressure machinery and a prism which is set to a fraction of an inch and diligently watched for the most microscopic speck of dust, which would show as a large colored blob on the screen. This prism is always placed, with some caution and bated breath, into the camera, keeping a perfect balance while doing so. This meticulous operation was a sight to be remembered in a lifeboat on stormy seas. Behind the camera with fresh film was always a nightmare, with the ubiquitous gremlins.

(Continued on Page 148)





Julien Bryan, Film Reporter

By IRVING BROWNING

JULIEN BRYAN, explorer, photographer, lecturer and author, whose work can be classified as a Film Reporter, started his unusual career from a desire to travel to far off places, meet people and study their customs. One must accept the hardships of the explorer and the ways of their life to collect the vast material which Bryan has had the good fortune to amass in the fifteen years he spent traveling, photo-

graphing and collecting for his lecture tours. His general manner easily wins him friends everywhere.

Julien was born in Titusville, Pennsylvania, in 1869. Titusville was the first town in the United States where an oil well was drilled and was well known throughout the world for developing the best oil well drills, for when a driller was sought Titusville was the place to find him. Titusville is still an

Left, a scene from one of Julien Bryan's films of Mexico

oil town and many of its inhabitants earn their livelihood from oil which comes up from their back yards, yet, for all this, Bryan became a film reporter and not a driller. The father of Eli Culbertson was an oil driller in Titusville and Titusville gave two famous daughters to the world, Ida Tarbell, a writer and Helen Jepson, the operatic singer.

At the age of eight, together with his brother, Julien started the "Bryan Brothers Picture Puzzle Corporation," selling puzzles to his friends and relatives, constantly expanding their business, until one day, they received an order for one hundred and fifty picture puzzles which they were not geared up to deliver, this large order stampeded them completely and they quit. Had he been a little older, we may yet have seen that name today on puzzle packages.

Merry and success by unusual circumstances. Sometimes it is thrust upon one; sometimes it is sought through ambitious effort, sometimes it is found of necessity and sheer hardihood, but it is never a matter of luck, for nothing comes to one who waits for lady luck. So, with Bryan, he worked hard and long for what he has attained.

Bryan's father always wanted his boys to meet people, and when a missionary parish minister came to Titusville to preach at the Presbyterian church where the family attended, he stayed at the Bryan home because there was no hotel in town. It was under such circumstances that Julien first learned the ways of the old world.

In World War I, Bryan as a youth joined the American Ambulance Field Service and spent six months driving an ambulance for the French troops on the Verdun and Argonne Forest fronts. After the war, Bryan's name came to the fore in a book which he wrote from his memories of the war titled, "Ambulance 484," which the MacMillan Company published. This book carried photographic illustrations by Bryan which were made under trying conditions, but they were good enough to find a place in the newspapers and magazines in this country.

With these experiences behind him, his adventurous hearings got the best of him, for now he was old enough to attend college and at Princeton, his studies of history, medieval and modern, gave him insight to recognize social injustices in the world. Family traditions, his early experience both at home and in the war and his education all combined to influence Bryan to enter the ministry. He entered the Union Theological Seminary, where he spent



Left, mother and child in the Mexican Rhapsody from a film by Julien Bryan

Right, Julien Bryan in Japan where he made a series of films long before the present war



three years and was graduated. Before he completed the course, he decided not to be confined but rather to engage in social work and for many years, he served as a director of boys' work in a Brooklyn Y.M.C.A.

In 1930, Julien first toured Russia on a vacation, in a party led by Maurice Eshdas. On this trip he took with him a 16mm camera and twenty rolls of film. When he returned, he showed his films privately and during these showings, he lectured, for there were eager folk, who wanted to know and see what was going on in Russia. They had heard about the Five Year Plan and how Russia was evolving to a great nation. Most of his showings were free, but there were requests for his lectures and films for which Bryan was paid. All this was the beginning of Julien Bryan starting on a career which was to bring him renown and was to take him to many countries, to meet people in all walks of life, to be feted by royalty and presidents, to be invited to lecture at exclusive clubs, where he had many engagements.

In 1932 Bryan again set out for Russia. This time with a 35mm Ektam camera, for had he had 35mm film for his 1930 vacation trip, he would have traveled through the lecture halls of this country as a professional. I first met him when he returned from Russia in 1933. A renowned cameraman, Joe Reid, with whom I had made some college football films in Connecticut, met Bryan in Russia. Reid was sent by Universal Pictures to record the findings of a group of university professors of the work going on in the Soviet Union. Reid was so thrilled and impressed by what he saw, that upon learning that Bryan had traveled farther into the interior of Russia, covering many more places of the vast, interesting, rapid-developing country, he told Bryan he would like to meet him in the United States and that he might be instrumental in helping Bryan place his film for theatrical release.

One day when Reid was in New York, he dropped in to see me to tell me that he had been to Russia, had made film and had met Julien Bryan. He told me about the wonderful films which Bryan had made in the Soviet Union. Reid so impressed me, that I went to Universal Pictures and told the story of the films of Julien Bryan, as Joe Reid had related them to me. Neither Joe nor I had seen Bryan's films, but I managed to arrange a showing. Now, I stepped into the role of an agent, and oh, brother, how I wish I hadn't!

The day of the appointment for the showing of the Bryan film arrived and

I took five reels up to the projectionist and then seated myself in a nice, cozy chair in the projection room and waited for the consenter, which had the authority to purchase independent productions.

The room darkened and the five reels of over- and under-exposed film with continuous panning to left and right, up and down, throughout the entire film continued. When this showing was over I sank deep into the chair, hoping the cameraman wouldn't find me. When the lights went on, only the gentleman with whom I arranged the showing, who is a very good friend of mine, was in the projection room. He came to me laughingly and said: "The next time, you come around with a film like this, it

might be the last time." Later, I returned these films to Joe Reid and gave him a good howling out for not having arranged to see the film before he "sold" me that wonderful tale about them. When the film was returned to Bryan he was not too disappointed, for he knew his shortcomings. But he was an ambitious co-writer who wanted to see it through to success and from then on, Bryan was at my doorstep desirous of learning what he could to make better films. This was the beginning of a long association and I became his adviser on cinematic production and photographic problems. It was then that he started as a Film Reporter with cameras and pad as a serious business.

(Continued on Page 134)



Right: a government operated studio in Soviet Russia is busy at Moscow



Left, Alexander Knox and Irene Dunne in a scene from *Columbiana*. (Clive St.)

A Cinematographer Speaks . . .

By EZRA GOODMAN

MOTION Picture Cameramen are acknowledged to be the masters of their craft. The lesswork is usually the most noticeable part of a picture—it remains at a high level of excellence no matter how much the other phases of the film flaccate. This is probably so because of the inherent

ability of the cameramen as well as the fact that there is less executive interference in that department than in others, for the simple reason that it takes quite a bit of technical knowledge to interfere in so specialized a craft.

Cameramen are generally granted

to be superior technicians. But I would like to add, as a writer about motion pictures, that some of the finest theories on the subject of moviemaking to whom I have spoken have been cameramen. In the course of writing a daily Hollywood column and doing a number of magazine articles, I probably speak to as many as 500 producers, directors, performers, writers and other studio people in the course of a year. Looking back over the past few years, I would say that among the most satisfactory interviews I have obtained have been with cameramen like Jimmy Howe and Rudy Maté. I call these interviews satisfactory because they were well-rounded both as to technique and theory. There are cameramen who create superior pictures but who are unable to articulate their methods. There are others who are long on theory and short on accomplishment. With men like Howe and Maté the accomplishment is apparent, and they are furthermore possessed of a critical faculty and theoretical background that is all too rare in Hollywood.

This story started out as an interview with Maté on the technical problems of his current assignment, "Over 21," which he is photographing for Columbia. Somewhere along the line the interview veered into less technical channels. Personally, I found Maté's observations extremely enlightening, and I pass them along to you in the conviction that theory is the backbone of technique, and that the comments Maté made have their ultimate relevance in terms of arclights, camera angles and lenses.

Maté's work on "Over 21," which is being adapted to the screen from Ruth Gordon's Broadway success, has its share of photographic problems. For approximately 80% of the film's footage he is working in the most restricted space limitations with which a cameraman has probably ever been confronted. The setting for most of the action is an ordinary bungalow near a Florida training camp that is typical of housing accommodations during wartime. In a living room that measures exactly 12 by 16 feet and contains chiefly a small divan and table, Irene Dunne, Alexander Knox and Charles Coburn go through most of the comic incidents of the plot. In the background is a kitchenette that is 4 by 2 feet, and there is a small bedroom that is shown occasionally. The swiftness and dynamism of the bungalow is integral to the comic convolutions, and producer Sidney Buchman and director Charles Vidor have made no attempt to glamorize or alter the set in any way. The picture's action is



Left, this picture gives an idea of the cramped quarters in which Cinematographer Maté worked in the

Right, another shot showing small space in which cameramen had to work on "Over 21"

supposed to cover a time period of 42 days, but Mate estimates that 68 days of shooting time were spent in the living room, and 15 days in the bedrooms alone, aside from exterior shots.

The use of wild (or movable) wall-helped facilitate camera setups. Lights were arranged in baskets hung above the set in order to make use of every available foot of space. Mate is using less than the average number of lights because of his space problems, 3 light units on the floor and 5 or 6 above. Most of the shots are of necessity close and from an eye-level height. As a result there are almost no full-figure shots, with the camera usually cutting off the actors at the waistline. Since "Over 21" is a comedy, the camerawork has to be clear and clean-cut, and because of the close quarters, the set and the action have to be lit at the same time. In larger sets, the actors can be lit from one source and the background from another. This is impractical in the current case, thereby contributing to Mate's problems.

But Mate dismisses all of these problems as incidental ones. He points out that "Over 21" is a well known stage play, and that in this case the story is the thing. The emphasis is on plot, dialogue and acting, and not on less-work. "We would run the story with camera tricks and glamour," he says. "The camerawork is a compromise between glamour and realism. Miss Deane, of course, has to look good, but the set itself is simple and dull. From the standpoint of camera mechanics, this is the most difficult picture I have ever worked on, because there is no scope for the camera. If nobody speaks about the photography in a picture like this, I will have done a good job."

Mate's admission of the relative unimportance of camerawork on this type of picture is a tribute to his comprehension of moviemaking. For the man who guided the camera pyrotechnics of "The Passion of Joan of Arc" and "Vampyr" in France and who, during his 11 years in Hollywood, has photographed such superior productions as "The Pride of the Yankees," "Adeline Unknown," "Babes," "Cover Girl" and "Tonight and Every Night," realizes that there is variety in picture production as well as in real life. Not every picture can be a "Joan of Arc," offering the cameraman extraordinary opportunities for visual effects. Successful pictures of a more theatrical and literary character, like "Watch on the Rhine," are also part of the screen scene. Mate's predilection is, naturally, for the films that are founded on visual principles, both because of his practicing craft as a cameraman, and because of his belief in the theory that movies should move.



"The silent pictures," he says, "forced the director and cameraman to develop original and imaginative ideas. There was no speech then, and so the moviemakers had to devise visual methods of picture across their points. Now it is so much easier to talk about something than to show it. The screen has lost some of its individual qualities and taken over many of the aspects of the stage. We are not showing enough today and we are talking too much about things."

Born in Poland and educated in Budapest, Mate got his screen start in Vienna.

He did his major work abroad in France where he photographed more than 75 pictures. The two most noteworthy of these were done in collaboration with director Carl Dreyer, who is today living in retirement in Sweden—"The Passion of Joan of Arc," made in 1928, one of the memorable movies of the silent screen, and "Vampyr," a talking picture made in 1929, that is regarded by many critics as one of the finest horror films ever produced. Both pictures were shot with a Delfino camera and with great fine equipment. Dreyer and Mate worked

(Continued on Page 132)



Right, Irene Deane, Jeff Donnell and Greer Garson in a scene from "Over 21"



Top left: The Honda developing machine has a capacity of 35 ft. per minute with a Kodak developing rate for positive. The all-steel construction is standard.

Bottom left: Here is the same installation with the electrically operated heat fully extended for ease and simplicity of servicing and cleaning.

An All-Friction Drive For Developing Machines

By W. G. C. BOSCO

MOTION picture developing machines designed on a friction drive principle that for all practical purposes eliminates film breakage and damage from mechanical causes, has brought an enviable reputation and world-wide business to the manufacturer, The Honda Machinery Company of Hollywood.

This company, which has been in production for nine years, has perfected an entire drive on film-carrying rollers, with the power applied directly to the outer and upper edges, but which only applies when there is normal tension on the film. This unique driving action is achieved by creating a light constant drag or tension on the film all through the machine, with

the resultant tension being relieved in the following manner: the film-carrying rollers are mounted on a shafting which is mounted yieldably downward on saddles carried on springs, and when the film drag, or tension, exceeds the amount determined by the spring adjustment these upper film-carrying rollers are drawn downward and away from the driving rollers until sufficient slack is fed up to relieve the tension, which then permits the spring to draw the film-carrying rollers into contact again with the driving rollers. This drawing downward action takes place almost constantly throughout the machine, but is noticeable only in the dry box where film shrinkage is added to the drag set up in the machine. On the take-off end the friction roller keeps the tension constant to the rewind.

At the first entrance of the film into the machine a speed is established which remains constant throughout the developing and drying process, unless changed by the operator.

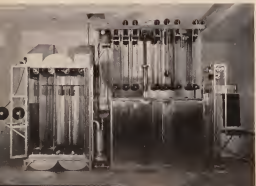
The driving rollers are directly over the upper film-carrying rollers, and all driving mechanisms is out of tanks and solutions. The upper film-carrying rollers are mounted so that they may engage or disengage the driving rollers automatically.

All film-carrying rollers in the wet end are mounted individually free, and in turn are all mounted on free-turning tubing or shafting. All film-carrying rollers in the drive-box, in addition to being individually free, are mounted on tubing which in turn is mounted with ball-bearings on shafting, the entire unit being free to rotate or to slide laterally on the shaft, thus becoming self-aligning. At no place does the film pass over a tight roller.

With the Honda system there are no sprockets to pull or tear the film, and no elevators are necessary to regulate tension. Speed and safety cooperate instead of limit each other, and the tension of the film remains virtually constant throughout the machine.

Built to specifications for any film capacity, and with a wide range of speeds, Honda developing machines are built to both 16mm or 35mm standards, or, equipped with rollers that handle both film sizes. The same machine will process one or the other without the necessity of making mechanical changes.

These machines are proving themselves not only in the major Hollywood labs of Consolidated and Technicolor, but also in places like India and the Egyptian Sudan where the most adverse conditions of water temperature and humidity exist—conditions specifically designed



(Continued on Page 132)

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DIRECTOR OF PHOTOGRAPHY

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Assistant Cameraman

BUD MAITINO
Operative Cameraman

FOR TECHNICOLOR—**JOHN GREEN** and **EDW. PLANTE**
Technician *Assistant*

IN BLACK AND WHITE

JOSEPH La SHELLE, A.S.C.
Director of Photography

"LAURA"

20th Century-Fox Production

RAY MALA
Assistant Cameraman

LLOYD ABERNE
Operative Cameraman

FOR SOUND RECORDING
20th Century-Fox Sound Department

E. H. HANSEN
Sound Director

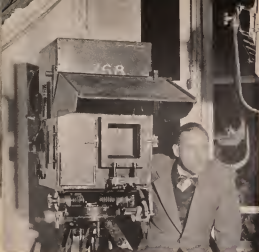
"WILSON"

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EASTMAN FILMS

•

**SEVENTEENTH ANNUAL AWARDS OF MERIT BY THE
ACADEMY OF MOTION PICTURE ARTS AND SCIENCES**



ACES of the CAMERA

Henry Sharp, A.S.C.

By

W. G. C. BOSCO

THE late Doug Fairbanks of happy memory was possessed of one of the most electric, most scintillating and most charming personalities ever to have brought credit to the screen. The joyous vitality by which he captured the imaginations of millions through the medium of the motion picture had its counterpart in his personal life in which he won for himself countless friends, especially among those with whom he worked. His energy and agility were prodigious, and the joy of vivre which lent so much color and verve to his screen portrayals was truly a reflection of his real character. "Life is always wonderful," he once told Henry Sharp, A.S.C., "always exciting if you see it as a great adventure."

It isn't often that cameramen have a personal checkmate, but Henry makes no bones about the fact that he is indebted to the great Doug. "I never forgot what Doug said to me that day,"

Henry reflected, "It changed my whole point of view. Life is exciting if you see it as a great adventure."

It's easy to see that Henry isn't kidding. With one of the longest careers as a top-ranking cameraman in Hollywood to his credit, he is still as interested in the possibilities latent in a new assignment, still as excited about the possibilities of hitting a photographic high spot, as an ambitious newcomer. There's a freshness about him and an eagerness of approach that belies the fact that he made his bow as a cameraman with the late Thomas Ince.

Becoming a first man for Ince in '24, after having served the usual apprenticeship as an assistant, Henry soon had rolled up to his credit some of the most distinguished films of that era: the original "Anna Christie," which starred Blanche Sweet and Bill Russell; "Lorna Doone," with Madge Bellamy and John Brown; a series with Fred Nibbe, "Bar-

bara Fendlin," featuring Florence Vidar and Edmund Lowe; and with George Archainault as director, was in production as "Enticement," which featured Mary Astor, when Thomas Ince met his untimely and tragic end.

Fairbanks had been Henry's ideal from the beginning, and it had always been his ambition to photograph the man professionally. But always, he felt, it would remain an aspiration rather than a realization. Fate, however, works in curious ways, and Fairbanks' interest in Mary Astor caused him to look at the "Enticement" footage shot by Henry Sharp. And so, as film history records, he not only took over Miss Astor's assistant from the late cameraman, but was so impressed by the deft camerawork, he took up Henry's contract also.

Henry's first picture with Fairbanks was "Don Q, Son of Zorro," directed, and acted in, by Donald Crisp. That was the story in which Doug played a dual role, in which the script called for him to fight "himself." And, with no luck department, the accident of the volatile Doug made it necessary for the cameraman to really know his business. But Doug was always most considerate of the cameraman. Every scene that involved those violent emotions for which he was famous were always worked out by him with the cameraman, in detail, beforehand.

After "Don Q" he started work with Doug on "The Black Pirate," the first major production in the then new Technicolor two color process. In association with George Cline, who was the Technicolor cameraman on the picture, he completed tests for four months. With no light meter thousands and thousands of feet of film were shot to test, and, to repeat, every camera, make-up, and color to be used on the sets.

Even today, after so much film has gone through the cameras, "The Black Pirate" is remembered as an outstanding picture. If everything else has been forgotten people still remember the famous scene in which Doug thrust a knife into the sail, and, in one of those spectacular jumps, leapt from the rigging to the deck, slitting the sail and rider.

Henry thinks that Fairbanks' cameramen were as happy as any with whom he has worked. "There was always an air of expectancy," he said. "Everyone was always bright and on their toes. People on the set were booped up with Doug's infectious good humor. And no matter what little difficulties we ran into, no one ever lost his temper in talking them." He remembered an incident during the filming of "The Black Pirate." An orchestra, as was the custom in the silent days, was playing appropriate music during one of the takes when suddenly there was a gasp, a grunt, and a great clattering followed by a resounding crash and the splintering of wood. During the deathly silence that followed, and while work was suspended, it was discovered that some senseless person had

(Continued on Page 129)

A NEW HOUSTON FOR 35 MM. COMBINATION NEGATIVE AND POSITIVE FILM PROCESSING



Houston
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The Houston Corporation proudly announces the new Model 10 Film Processor. Embodying time-tested principles of operation plus the latest advances of Houston engineering, this machine brings new speed, ease and simplicity to 35 mm. film processing. A completely self contained unit, Model 10 requires no additional equipment. It does the entire job automatically, with controlled highest-quality results that please customers and build business. Two developing tanks—one for the negative solution, the other for positive—make possible the processing of

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New Film Script Technique For Amateurs

By F. C. MOULTRIE

THESE is an outstanding problem even confronting amateur film makers, particularly, although by no means exclusively, affecting those who like to engage in the making of amateur photoplays. It is the "sound vs. silent" problem. Although this writer believes that films made by the "silent" technique may actually be preferable for certain types of stories to a fully synchronized sound-film, this view is not commonly shared, and we have to face the fact that audiences have for the past fifteen years been sound-film trained, and make their judgments on the question of movie entertainment accordingly.

While there are ways of satisfactorily synchronizing sound on disc and even though sound-on-film systems are, perhaps, not beyond the means of large schools and colleges or clubs, most amateurs will find such equipment beyond their abilities either to obtain or to handle, for a considerable time to come.

This suggestion is offered to those who may possess only a simple disc recorder, or perhaps nothing more than a record player and amplifier, into which a microphone may be "plugged," the central volume ratio between voice and/or music and sound effects being suitably controlled by means of a "mixer." The proposal is one which, if properly carried out, would result in a film very closely approximating a regular "talkie," and it hinges upon the preparation and use of a special type of script.

While the nucleus of this script consists of the narration which will be used in final presentation of the film, it is prepared in such a manner as will fit it also for use as a shooting script, thus rendering the more common procedure of first producing the film and

later attempting to provide a timed dissection, and/or sound effects and music. One may reasonably ask, "What advantages is claimed for the suggested scheme?" The answer is that the advantages are manifold. At times it becomes very difficult to deliver an adequate or well rounded-out discourse as an accompaniment to a film that has been made by use of the regular "action" type of silent-film script. Scenes will often flash past before the words relating thereto can be spoken.

Thus, gaps will occur, since the brevity of some scenes may be such as to make it impossible to strike even the most skilful description. Where such is necessary, the insertion of a title would be the only way out. Conversely, other scenes may be of such length as to stretch beyond all reason any spoken account thereof. Cutting A.F.T.E.R.-WARDS, to fit a post-credit speech, may involve one in disproportionate tempo considerations.

The recommended system will predominate the speech, music and sound effects, as well as the length of a scene. Thus the total running time of the film may be very slowly ascertained ahead of its production. It is advisable to plot each scene so that its running time will extend several seconds beyond that of its relevant accompaniment. This is to allow for slight discrepancies in projector speeds, sound and speech delivery, etc., and to permit limited latitude in editing, cutting, and so on. If you have no provision on your projector and such cannot be fitted, a small neon lamp and a stroboscopic disc should be used, to provide a means of checking speed frequently and maintaining it at sixteen frames per second. It is proposed presently to give detailed

examples of the types of narration that would lend themselves for usage as indicated and deal with the manner in which they should be prepared.

While styles may vary quite widely, in accordance with the authors' tastes or natural gifts, it appears that they should be all alike in at least one respect, namely, they should be fully descriptive as to scene and action, in order to avoid extensive subsidiary script notes for camera and direction, and should be composed with full appreciation of the construction of a film in respect to frequent changes of scene, camera viewpoint, and so on. For this reason, it is unlikely that many "ready made" write-ups could be discovered which would be found suitable. Suppose, then, we prepare our story in a style such as the following:


"It was cold and intensely dark. The wind whistled sounds were all about me and I must confess that I felt a nauseating fear it was difficult to control, as I stealthily crept around the old house, seeking a means of entry. The shutters were all nailed fast, and I possessed no tools with which to pry them open. I realized that, even if I found one shutter that was comparatively loose, it would be utterly beyond the power of my nerved fingers to release it. I earnestly hoped to find an unlocked door."

As one examines the foregoing, it becomes apparent that it might easily be subdivided into sections which would clarify it for use as a "shooting script" while at the same time preserving its continuity for later rendering as the film is projected. Having thus written our story, it is now necessary to handle it a second time and arrange it in a form similar to the following:

And now, for the sake of any who may wish to try out a "ready made" script of this type as a "test-piece," the writer has prepared a short comedy, given hereunder, and which should absorb an even 100-ft. of 16mm film (or 80 ft. 8mm). Four details, as usual, are left to individual directing ability and facilities.

TITLE		Page	of	pages
<i>Cinema Direction and Score</i>	<i>Stage Camerawork</i>	<i>Scene of action not fully described</i>		<i>MUSIC as sound effects</i>
CUT TO				"Dance Mazahere"
Med shot No 16				
CUT TO				
Med close up No. 17				
PAN TO CLOSE UP No 18				soft during speech
CUT TO				
No 19	PAUSE IN VOICE	Man looks in pockets for knife or implement		MUSIC LOUDER
CUT TO				
No 20	—I realized that, even if I found a shutter that was comparatively loose, it would be utterly beyond the power of my nerved fingers to release it and I earnestly hoped to find an unlocked door	Man's desperation indicates frustration of attempts to enter via windows, etc. Man recoils from view around corner of house.		music diminishes

[Continued on Page 124]



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the movies at war



AMONG THE MOVIE CLUBS

The Editor Crabs

Elsewhere on this page we explain, at the expense of the Utah Cine Arts Club, the reason we have no news about that organization in this issue. We don't like to do it, but maybe it will help solve a problem that faces this harassed editor. . . . That is, getting in the club news when it is still news.

While we understand, some magazines are cutting down on the space devoted to club news, we are happy to expand it in the *CINEMATOGRAPHER*. But, unless the club secretaries and publicity representatives take the time and interest to get the news to us we can't print it. Take the case of the Amateur Motion Picture Club of Saint Louis, for example. Their February meeting was held on February 13th. On February 25 our friend Les Wadsworth wrote us telling the events on the program. That reached us a few days after the March issue was off the press. We can't very well use it now, but we have no news about the March meeting, either. Les can't get over at us for writing this, for we gave his club a big spread in the March issue, which proves we are trying to serve every club in America that wants to serve.

If your meeting is scheduled for late in the month, just send us an advance notice so it will reach our office by the 15th of the month preceding publication date. Come on, now, you clubbers, send us the news and news photographs, too. We'll print both.—H.H.

Syracuse Club

Three meetings were on the schedule of the Syracuse Movie Makers during the month of March.

On March 6th Ned Olney gave an interesting talk on lenses and filters.

On March 13th the regular business meeting was held.

On March 20th Lyle Conway gave a valuable talk on editing.

Utah Cine Arts Club

This will probably upset our good friend Al Morton no end, but we can't report the March meeting in this issue because we have not yet received either an advance notice or a report on what took place. We did receive a program of the February meeting, but it didn't arrive until we were well into the preparation of the April issue of the magazine.

However, we do want to congratulate Club Secretary Bill Lovelace on the excellent job he is doing in preparing the club's monthly *Cinepageant*. It's really good. Now, if we can only get it in our editorial office sooner, we'll be happy.—H.H.

San Francisco Club

Topping the March meeting of the Cinema Club of San Francisco was a showing of edited slides called "Rambling in California." They were made by Leon Gagne, who is really an expert.

Three interesting films were also on the program. They were:

"Gashopper Vacation," filmed by Eric Urnes.

"Early One Morning," an extremely interesting 16mm. subject in black-and-white with sound. It was filmed in Sweden at an old Swedish church one Christmas morning, and was loaned the club through the courtesy of Mrs. A. O. Olson.

"Billy, Our Baby," in color and black-and-white. This was filmed by President and Mrs. Charles D. Hubben of the Cinema Club of San Francisco.

New York Eight

The March meeting of the New York City 8mm Motion Picture Club featured a revival program, showing Joe Barley's "Aurora in Moccasin" and Brit Boser's "Bernada."

In the monthly bulletin of the NYS is an item that ought well be read by all members of every amateur movie club in America. We take the liberty of reprinting it here:

"Movie Artists, Attention! Mabel Seachers in her 'New Camera' column of the N. Y. World-Telegram makes this suggestion: Paste this definition of Art by Andre Oliveroff on your camera. Exertly this, to reveal poignantly and recognizably the meaning and beauty, the joy and tragedy of human life has been the aim and the partial accomplishment of all great creative artists, in whatever field they may have worked."

Westwood Club

More than one hundred members and guests of the Westwood Movie Club, of San Francisco, attended the annual banquet and installation of officers for the coming year.

Officers installed were: George Lechner, president; Fred Haavey, vice-president; Joseph Pinault, secretary; Don Gohm, treasurer.

Three models and a trophy, awards for the 1944 contest film, was presented to the following members: The trophy and first medal went to Edward Franko, winner of the 1941-42-43 and 1944 Westwood contest, for his production, "The Home Front," seen in color. Second medal went to Walter Johnson for his 15mm color film, "Tossing in Spring." Third medal was presented to George Lechner for his 8mm color film, "Colorful San Francisco."

Philadelphia Cinema Club

Remarkably unusual was the March program of the Philadelphia Cinema Club. It featured the screening of three excellent films made by amateurs and three professional films of many years ago. The contrast was terrific. The amateur films shown were:

"To the Ships of Sydney," a Grand Prize winner loaned the club from the film library of the AMERICAN CINEMATOGRAPHER.

"Night Life," a film packed with the very finest amateur truck photography.

"The Christmas Parade," a 200 ft., 8mm Kodachrome filmed by member Conrad Peczsky.

The old time films shown were:
"Gay Nineties Live Again"
"The Trying Place"
"Cast Adrift and How"

There will probably be more such showings, judging from the reaction of those present at the showing.

L. A. 8mm. Club

If the members of the Los Angeles 8mm Club didn't know a few things about tiling at the conclusion of the March meeting of that group, it was not the fault of Fred Evans, who arranged and conducted the program. A total of seven talks and seven demonstrations on every phase of tiling was given. Here's the program:

Tiling the Easy Way . . . Bill Miller
Hand-Lettered Tiles . . . W. D. Garlock
Centering Your Tiles . . . Bill Wade
Double-Exposed Tiles . . . John Walter
Special Tile Effects . . . Fred Evans
Available Tiling Equipment . . .
. Irwin Duber
Exposure and Question Forum . . .
. George Cushman

Topping all this was the screening of Midge Caldwell's film, "In Our Garden."

M.M.P.C.

Featuring the March 8th meeting of the Metropolitan Motion Picture Club, of New York City, was a 1400 ft. Kodachrome film called "Rescue of the Hybrid Orchid." This unusual film was made by A. M. Zinner, and was among the "ten best" selections of the Amateur Cinema League for 1943. Mr. Zinner's film traces the life of hybrid orchids from seed to full flowering. It is an example of magnificent camera work, and is said to be not only a labor of love, but an important contribution to the available information about orchid growing.

On the program also were "The Little Soldier," an excellent one reel film by Mrs. Mary Joseph, and "Land of My Dreams," by Joseph J. Barley. This film was the winner of the 1942 MMPC Annual Contest.

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Close-Up King

By T-S GEORGE JUSTIN

WE were grown men and yet we went to school together. Danny and I were classmates, or GI mates, or call it what you will, in the same Signal Corps motion picture camera class. He, Danny, was a tall, fast, good-looking guy with black, curly hair and a little black mustache. He also had a wonderful sense.

Danny could never understand why he had been assigned to become a cameraman. Time and again he would say to me: "I told that dumb kid who interviewed me that I like to paint pictures. . . . But I'm an artist. . . . not a photographer."

He was a good artist too. After I got to know him, he took me out to his home in Rutherford and showed me a lot of his canvases. Perhaps that kid at the clandestine desk had not been so dumb after all. A guy who could paint as well as Danny did, would learn to paint pictures with the camera.

I was a long way from home and therefore spent several Sundays with Danny and Danny's family. From the first visit, it was evident that he was a kind of a kid to them. In every corner, on every wall of every room—the mother, the father, the sister and the younger brother had proudly displayed, some one of Danny's paintings. To them this talent, this ability to create, to paint pictures, was the divine miracle, something to be revered and fastened and worshipped. And they paid homage to it. He would rarely even discuss his work with me. Sometimes, however, after we had eaten a big spaghetti dinner and had sipped a lot of beer and wine and we were all seated around the family table and there was a little time left before catching the last train back to camp, his father might say: "Danny, can I buy you some more brushes?" or the mother: "After the war, Danny will be a famous painter. . . ." Then, he might open up and tell about his paintings and what painting meant to him and what he hoped someday to achieve. It was in these few rare moments that I saw the portrait of the artist that was Danny.

He had enlisted in the army because he believed in the war and he wanted to be a good soldier and a good soldier does as he is told and Danny was told to become a cameraman.

Some of the GIs used to call him The Wop, but I didn't. He spoke with a very slight, clipped Italian accent and when he couldn't understand some mechanical device on the camera he would tug out something that sounded like "maaaa rin"

or "saghihi." I called him Danny; but later I referred to him as the Close-Up King.

For a guy who had never handled any kind of camera before, Danny got along amazingly well. After a while, he could load and unload film as fast as any of us; his hands flew around in the changing-lag and his face would light up and he would smile and we knew that the job was done. So it was with everything—lenses, films, exposures, caring for the camera. He listened, he asked questions, he tried, he made mistakes, he yelled maaa rin, and he learned. Danny was a good soldier and he learned everything he was taught about this small thirty-five millimeter camera which the army has found most practical for front-line combat photography.

At school, the officers used to pound away at us: "Long shot, Medium-shot, Close-Up." It will be dangerous when you go over, but remember, you haven't got a story without a close-up. . . . The words became sacred to Danny: close-up. Close-Up. . . . CLOSE-UP.

In the seventeen weeks I knew and went to school with him, we were assigned to cover many stories together: parades, ballgames, morning calisthenics, the rifle range, purification course, and even visiting generals. And always he would say to me: "You got the long and medium shots, I'll get the close-ups. I'm fast. . . . I'll get the close ups."



"You've got to be fast. You have to control over the subject. This is strictly off the cuff photography. The picture is here now, gone a minute from now. You'll never get the Nazis and Japs to pose for you. You've got to be fast."

At first he missed plenty of shots. He was fast, very fast, but couldn't coordinate this speed with everything he had learned about the camera in so short a time. He forgot to change focus, he ran out of film on important shots, he jammed the camera. But he always knew what he wanted to get; he was in there, very close, his camera two and three feet away from a general's face or the inside of a gun.

At the end of each day, just beforechow time, the class would be taken into the projection room and we'd be shown all the previous day's shooting. The officers would comment and criticize. Their voices in the projection room would say:

"Pyrates Davis and Miller, you haven't got a story; just a lot of shots. Get it close."

or
"Steiner, you're overexposing."

or
"DeVita, your shots are too long, stop wasting film."

or
"Manheim, you're not holding the camera steady enough; see the flicker."

And then, sooner or later:

"Look at that close-up. That's what we mean by a close-shot. Fine work. . . . Fine work, Danny."

He was very fast and he became very accurate and was soon the king of the close-up.

All of this was some time ago.

I'm still here, in the states, waiting to go over. There are a lot of us GIs running around here with cameras—as maneuvers and trail flights and photographing training films for other GIs and covering secret conferences.

Danny—I've had all kinds of V-mail from Danny since those school days: Casablanca, Tunisia, Casumo. . . . Those horrible, wonderful close-shots you've seen in the theatre—so much of that was Danny's stuff.

He's done a lot of running around—painting pictures. Only the painting is done.

Danny was there when our side started to clean the Nazis out of Aachen. They say he never stopped moving in—closer and closer. Close-ups of hand to hand street fighting, close-ups of machine-gun nests being blown to nothingness, close-ups of all these buildings being smashed to the ground. Great, big close-ups, the kind they loved in the projection room. And then, when there were no more close-ups to be had, Danny dropped back, way back for one long shot of the whole works. He never got that long shot. Some sniper must have been watching for Danny. The curly-headed guy with the big smile will not be any more. The long is dead.

a
worthy co-star
in any
production!

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superior quality and
uniform dependability.*



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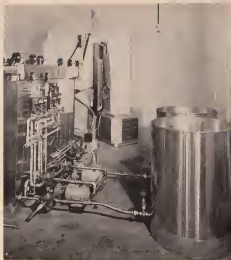
(Continued from Page 122)

to thwart the best efforts of even the most conscientious lab man, particularly on film stock—and yet, with their almost fool-proof operation are performing with astounding efficiency.

Because there are no precision parts, and the simplicity of the design calls for fewer parts in its manufacture, the Frodo Company claims for their machines a lower initial cost, and maintenance costs of one-tenth of that considered normal for other installations.

Under any circumstances these machines embody a principle that should provide the modern laboratory with better means for performing its important function.

Right rear view of the Frodo developing machine showing the machine that makes film circulating pump that develops the developer through reaction that calls for temperature control, and the agitation pump which provides superior agitation to eliminate directional development.



A Cinematographer Speaks

(Continued from Page 121)

in close collaboration and, since these films were made as individual enterprises, were able to allow themselves lengthy shooting schedules. "The Passion of Joan of Arc" was noteworthy for its realism and its epic quality. Falconetti, a well known French actress, who played Joan, wore no makeup. The camera angles were mostly very low (the camera was dug into the ground most of the time) and as a result the figures loomed large on the screen against sky or masonry; or, conversely, many of the shots were made from high angles shooting down. Intermittent work shot in a vacated garage near Paris. Made used the deep-focus shot in that picture, a technique which was "re-discovered" by Gregg Toland notably in "Citizen Kane," and which is in wide use today. One shot in "The Passion of Joan of Arc," for instance, showed a pair of big feet in the foreground and, shooting between them, in the background who sees the crowds running during the execution scenes.

"Vampyre" was shot in and around a real, old castle. Much rugged up all kinds of gadgets for the camera, including different kinds of heads for unusual pan and moving shots. The DeBrie was light enough to be lifted by hand if necessary. The weird, slow-motion shots from unusual angles around the corners of the castle and through its dark corridors were extremely effective. The camera, at one point, was placed in the coffin, representing the body of the vampyre, and the result was startling, to say the least. The horror film today is one of the last outposts of imaginative pho-

tography in Hollywood, but even horror photography, Malt argues, is becoming stereotyped in its adherence to fixed forms and techniques.

"Our camera equipment when we made 'The Passion of Joan of Arc' and 'Vampyre' was different by Hollywood standards," he says. "But I have always maintained that the brain is more important than the camera. In Hollywood, we have the most perfect technique in the world. We have the finest cameras and equipment. But the story is lacking here, and technique is worthless without the proper story approach."

"When an art becomes big business, it is likely to suffer in its experimental, imaginative qualities. The fixed pattern is the great enemy of the screen. For example, our conception of focus and beauty is standardized. It is my job as a cinematographer to study women. Every woman has her favorable and unfavorable points. We can accent the former with stops or lights. The result is that there is too much similarity between faces. I would like to see every face different. Today all faces have the same makeup, shading, color and shape of lips, hair tint and lighting."

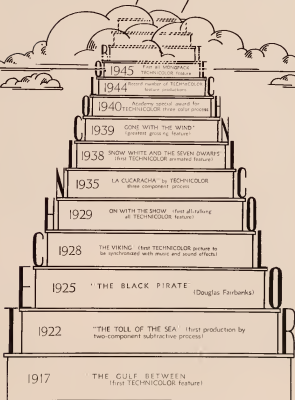
"Too much emphasis is put upon production value and stars. Freedom in

space does not necessarily mean a big set, but how you approach it. Some of the rooms in the castle in 'Vampyre' were even smaller than in 'Over 21.' We had only 3 sets in 'The Passion of Joan of Arc'—the chapel, prison and torture chamber. Often the stars in our Hollywood pictures are as much of a liability as an asset. They are such a big investment that story and photographic values have to be sacrificed to them."

Malt's great interest now is color photography. His first color picture was "Cover Girl" in which he worked with the help of a Technicolor specialist. He was up for an Academy Award for his photography in that picture, particularly the double-exposure dance that Gene Kelly did with his hair after "Tonight and Every Night" was his second color assignment, and he experimented with colored light and black-and-white photography methods in that film. He made closeups with incandescent light, normally used for black and white photography, in order to obtain muted and more realistic effects. In the outdoor blackout scenes, he used blue light, painting his set and cast with the light itself. He lit a bedroom with blue light and

(Continued on Page 141)

ACHIEVEMENT *Through the Years*



TECHNICOLOR MOTION PICTURE CORPORATION

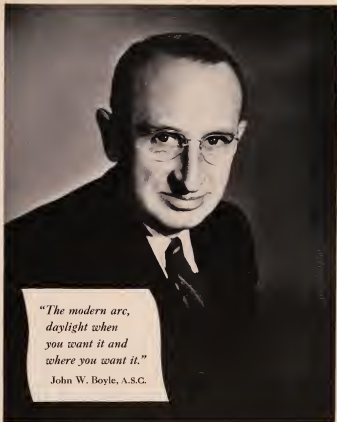
Herbert T. Kalmus, President and General Manager

New Film Script Technique for Amateurs

(Continued from Page 124)

TITLE "Crescendo" Pantheon! Bu. P. C. Murbis

Cinema Direction and Scene	Story Commentary	Scene as action and fully described	MUSIC or sound effects
MAIN TITLE AND CREDIT TITLES CUT TO	NO VOICE		CONCERT MUSIC
No 1			
MED. SHOT CUT TO CLOSE UP	It was night. The great Maestro wraiths into a chair. He glanced at his hands.	Applauding. Long hushed audience enters. Close- dies and goes to easy chair.	with prominent
TRUCK BACK to Med Shot LAP DISSOLVE TO Long Shot	It was hard to believe, those slender, almost fem- inine fingers had held tens of thousands spell- bound, tense, enchanted!		piano lead
CUT TO Long Shot LAP DISSOLVE TO Scene as Shot 3	But now, with the plaudits of his last concert ringing in his ears they were to be stifled forever! Bitterly he pondered the years of patient struggle which had secured him his present enviable rep- utation.	Picture of audience, tense. Then loud applause. Stage. Our artist rising from grand piano and bowing.	throughout, with volume controlled
CUT TO MONTAGE Shots	"THE GREAT MASTER" "STRELLINI THE SUPREME,"		to suit
Reversion to Shot No 3	"GREAT ARTIST, THE GREAT STRELLINI!" were examples of the news captions that greeted him everywhere. Alas! He who unlike other men—free to move about his tasks quietly and unknown.		
CUT TO Med. Shot	"There's Strellini!" had only begun as a whisper but soon broke into a roar and then would fol- low the usual round of	Crowds gathering as our artist alights from taxi; besiege him for auto- graphs, etc.	Musical drum. background
Montage optional. Otherwise return shot of our hero appreciatively demonstrating emotions.	INTERVIEWS! DINNERS! SPEECHES! and more headlines!		Street noises Fade out to faint piano clashes.
TRUCK TO Medium Shot	He was just a mummy—sacrificed to the ART of which he was the very living SOUL—the greatest living exponent! But now he had decided to end it all.	Maestro rises and resis- tantly paces room, still in attitude of thinking.	
Pan and truck to Med Close	Stoically he knelt himself before the mirror. One last gaze at that aesthetic countenance which would so soon be lost from among men!	Gaze toward mirror.	
CUT TO Med. Shot	He cast around to see that all his affairs were in order then groped dazedly, stumblingly on to the street. The hour was late. Only a dim street- lamp witnessed his departure.	Front street	Piano piano of dramatic character
CUT TO Med Shot	Down among the dingy wharves, to the secret ya prying eye would brand him a coward.	Murky waterfront scene	
Slight panning of neces- sary, to take in move- ments.	Down among the dingy wharves, to the secret place he had marked out!		
CUT TO Med Close shot	The crime watercraft riots scurried about here. What an ignominious end!		SILENCE
(Note: Cigarette smoke puffed in slow wags across camera lens will as- sist in this effect.) LAP DISSOLVE TO Med close	Yet how peaceful!	Lapping, dark	water with sounds, wave falling out narrating with piano completely
CUT TO Medium Shot	For there was music, albeit of another kind— NATURE'S MUSIC! It actually seemed as though the sound of the lapping water vied with the reverberations of his beloved Steinway that he would touch no more.		
CUT TO Close Up	Breathily he drew himself up, then, with but SIX PACER TO GO PLUNGED INTO The little DOCKSIDE BARBER Shop! THE END	Small Barber Shop entrance.	



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where you want it."*

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CARBON PRODUCTS DIVISION, Cleveland 1, Ohio



New York Pittsburgh Chicago San Francisco

Julien Bryan

[Continued from Page 197]

Before his 1933 joint he came to me and we discussed his trip. I advised what he should do to better his pictures, how to go about getting the best continuity and the importance of the use of a tripod. I especially cautioned him that if he pursued his career without pause, that I never wanted to see his films again. For many years after that Bryan continued to make, especially to the USSR. Four years he went into almost inaccessible regions of the Caucasus, Siberia, Manchukuo, Japan, China, Turkey, Poland, Finland and Nazi Germany.

By 1933 Burton Holmes had learned of the Russian films made by Bryan and invited him to tour with him and coordinate their lectures. Though the entertainment business was then at a low ebb, crowds packed the houses for their joint program, "Russian as It Was—Russian as It Is Today." I attended one of Bryan's lectures at Carnegie Hall in New York City, and at this writing, I clearly recollect the quality of Bryan's films and the steadiness of his pictures. Bryan has a flair for reporting and covering all questions asked by his audiences, for his audiences take his material seriously, which is good reason for his success.

The films are carefully prepared for his lectures because if the audience has the faintest suspicion that what he is showing is anything but actual incidents and honest reporting, he is tenaciously challenged. Challenges thrust upon him by his audiences have taught him just what people want to learn and what they will and will not accept.

For his own work, Bryan says, "I have learned one thing from my travels, whatever the dangers and tribulations of the world may denote the vast majority of all populations, the common people like ourselves, want peace and are bitterly opposed to war; as I speak for them, the common people in foreign lands, in my lectures here in America. In my motion pictures, I show the people of all countries as human beings, not as political symbols. As I come back each year with new pictures to show with my lectures throughout America, it is my hope that I may be giving to my own people a true understanding of how these other races live, work and play and thus perhaps in some small way to overcome those unjust prejudices which so many of us still hold toward people in other lands."

Bryan's film material grew to such importance because he brought out of the countries the answer to the questions being asked by people everywhere, for Bryan had documentary proof as evidence of his statements. All of Bryan's earlier films were pure documentaries for they were simply edited, of necessity to shorten them to time limit. There was no movie added, only Bryan's voice coming from the stage. His lectures are prefaced with a ten or fifteen

minute talk. Then the motion pictures are shown while he lectures in the form of a running commentary, and explanation, which is followed at the end, by a question period. The question period gives the public an opportunity to oppose Bryan or accept his views, for here you will find the critical, comparative remarks with statements found in books, newspapers and those made by commentators on the radio.

Julien Bryan's film "Serge," which reached the theatrical screens about 1940, is one of his best works in which he gives an account of his experience in Warsaw, Poland. He was the only photographer there throughout the Nazi bombardment of the Polish capital and anyone who has seen this film or read his book, published at the same time, will remember the terrific impression the best called Nazi made on one.

"Serge" was distributed by RKO-Pathé as were several of his later works, such as "I Saw It in 8 A." The March of Time also released much of Bryan's films in earlier years, using of his Russian material, Vol. 1, No. 4 and Vol. 2, No. 2, for which Bryan never received any screen credit. His material is interesting to audiences both theatrical and non-theatrical as it helps make for better relationships between our government and the governments of other countries.

When World War II came along, our government found it necessary to create a film board for producing of films for showings in South America and so came about the organization for the Coordinator of Inter-American Affairs, for whom Julien Bryan became a contributor and producer. For this work, he had to enlarge his organization, for it was necessary for him to produce films in several South American countries and Mexico. Because of time limits he had to send other cameramen and writers to the South American countries because his programs called for completed films with date limits, and he therefore found it necessary to get to as many countries as time could allow him and to send others to the places he could not get. The films he produced for the Coordinator are as follows: "American All," "Good Neighbor Family," "Schools to the South," "Argentine Primer," "Colombia, Cradle of the Americas," "Venezuela, Movies Ahead," "Peru," "Lana," "Love Family," "Homing in Chile," "Atacama Desert," "South Chile," "Found in Chile," "Belm," "La Paz," "High Plain," "Uruguay," "Montevideo Family," "Young Uruguay," "Ranch, South," there are twenty-one Latin American films which he produced. English versions of these films were placed by the Coordinator's Office in all important film centers in the United States, including colleges, university centers and branches of the YMCA. Of the hundred and one centers in the forty-eight states listed by the Coordinator are or more are within the reach of any school or other user. Any of these films can be borrowed from the center

without charge other than transportation and sometimes a small fee to cover the cost of booking and handling at the center. Every exhibitor is asked to fill out a brief report card sent with each film.

When I anticipated writing this article for the *Screen* Cinematographer, I phoned Bryan and told him that I should like to see some of his late films. I attended one of his recent lectures at a meeting of the Society of Motion Picture Engineers in New York, of which I am a member. I also attended a private showing of several of his films and I want to state that they were delightful and informative. I want to say a word of praise for his staff of writers and photographers who have contributed to the series for the Coordinator, especially to Minam and Jules Bucher for their splendid contribution in training as writer, director and cameraman to produce several of the Bryan series. They have done a brilliant job and I have asked Bryan for the privilege of including some of these films in my personal library.

Julien told me that one question which people invariably ask of him is, "Why do you give your people who help make films, screen credit, when they are really unknown to us?" To this, Bryan replies, "When my first film was released theatrically, I did not receive screen credit and when I told people that the film in such and such a place was mine, I don't think they believed me and that was always a sore spot for me for my having to tell people about my own film. It was then that I realized I would never take screen credit for the work of others and damned if it doesn't work out better that way."

Bryan's earlier efforts were pure documentary films but the films he produced for the Coordinator are not documentary in the true sense of the word, since it was necessary to make re-enactments, add music and special location. These were produced from special scripts either written in this country before the crew ventured south of the border, or written on the spot of filming. Quoting from one of Bryan's books on the documentary film by him, he says, "The documentary film's only 'actors' are those actually living their parts, someone that they are being photographed, perhaps indifferent and uninterested camera shy but never acting in the theatrical sense."

The last of lecture halls on whose stages the shoes of Julien Bryan have tried to tell the more thousands who come to listen to him, are large and varied and vast as any one man could possibly hope for. They include almost every large city in the United States.

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The moon, when full, gives off about nine times as much light as it does when at the quarter.

Academy Award Winners

[Continued from Page 115]

The chamber is constructed of concrete blocks and is divided into two rooms of different volumes. All interior surfaces are acoustically finished and non-parallel. Great flexibility is achieved by the use of double microphone and speaker circuits and by a remote-controlled sound-proof door pivoted between the two rooms.

To: Daniel J. Rosenberg and the Republic Sound Department for the design and development of a Multi-Interlock Selector Switch.

This device consists of a six pole six position switch for use in Selecta Interlock systems, which eliminates the usual cumbersome multiple patching plugs and cable connections which prevail throughout the industry. Economies in setup time and operation of Interlock systems are derived, resulting in an increased production efficiency.

To: Bernard R. Brown and John P. Lavinsky for the design and engineering of a Separate Select and Character Recording Room.

The design of a Separate Select and Character Room, and the engineering of associated equipment, introduces a more feasible and economic method of scoring and permits greater realism in the screening of vocal numbers.

To: Paul Zell, S. J. Twinn, and George Seed of the Columbia Pictures Laboratory for the formula and for the application to production of a Simplified Variable Area Sound Negative Developer.

In the processing of variable density sound track negative, the need has been felt for a developing formula that would insure great stability of the solution and thereby create greater consistency in the process. This new formula, through the elimination of certain oxidizing agents, has accomplished the desired results.

To: Paul Leppas for the design and construction of the Paramount Travelling Matte Projection and Photographing Device.

The Paramount Travelling Matte Projection and Photographing Device facilitates the making and accurately photo graphing of mattes, traveling mattes, and effects. The use of such a device makes it possible to photograph scenes which would otherwise be impossible. Used in conjunction with a split screen, this device makes it possible for a player, in a dual role, to cross scenes over in front of himself.

Armor Plate

Homogenized armor plate differs from face hardened plate in that it has uniform hardness throughout its thickness.

La Casa Movie Club

Four films made up the program of the La Casa Movie Club of Alhambra, California, at the March meeting. They were:

"Flowers and Animals," Stars, by C. K. Le Pail.

"Mexico," Stars, by De K. I. Lewis.

"India," Stars, by Miss Lillian Stover.

"Our High Sierras," Stars, by Lloyd Austin.



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CHAMPION CLOSE-UP—mellowed, off-lime close-up of a illustrated face. Subject of this recent close camera had a Ray Milland's eye in Paramount's "The Lost Weekend." Above is the closing on it appeared on the film. At upper right we see Camera man John Saitz, A.S.C. making the shot. For the moment and the lens was only on actors from the day's eye. While that the camera was so close that the edge of the border rolled on, Milland's forehead during the filming.

Wine Use Doubles

Consumption of California wines throughout the nation has doubled in the last 10 years and is expected to double again in the next decade, according to Harrold F. Stoll, of the California Wine Institute.

Dr. Cantril Retained for Audience Survey

Dr. Hadley Cantril, Director of Public Opinion Research for Princeton University, has just been retained as head of the Audience Survey Section of The Princeton Film Center, at Princeton, New Jersey.

In making announcement of the new affiliation, Gordon Knox, Executive Director of The Film Center, said, "The requests to the successful use of motion pictures for special purposes is to determine in advance of production the interests, preferences, and tastes of the audience to be reached with a film."

New Filmsound Library Releases Announced by B&H

HIS BUTLER'S SISTER (Universal)
No. 3554 9 reels

Young stranger finds her brother a butler, instead of millionaire, as she had been led to believe. But he becomes unwilling stepping stone to ambition with his boss, and the girl finds happiness at last—the annual "Butlers' Ball" (Deanna Durbin, Franchot Tone, Pat O'Brien). Available from May 26, 1945, for approved non-theatrical audiences.

YOU'RE A LUCKY FELLOW, MR. SMITH (Universal)
No. 3555 6 reels

Marriage of convenience, between wild-haired and young soldier, proves highly uncorrosive when bubbly introduces some much-needed reforms. Very funny, much of action takes place in Pullman car, side-tracked because of a restless megalomaniac scare (Allan Jones, Evelyn Arkoff, Billie Burke, Peggy O'Connell—a real new juvenile star). Available from April 22, 1945, for approved non-theatrical audiences.

Fleming Promoted

Appointment of Ira I. Fleming to a newly created position as chief field engineer of DeVry Corporation, pioneer Chicago inventors and developers of motion sound equipment, is announced by William C. DeVry, president of the company.

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(USED)			(USED)		
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Aces of the Camera

(Continued from Page 124)

fallen down a flight of stairs and, despite every effort to slay or divert his fall, had landed right on top of the bass fiddle.

When the big bass fiddle player looked, with homicidal intent, at the intruder seated amidst the remains of the instrument, a baffled expectancy fell over the people on the set. Al Parker, the director, raising his voice to address a slow-footed electrician, the unwilling cause of all the disturbance, called out: "That's all right, Joe, if that guy had had his fiddle up under his chin, while it belongs, this would never have happened".

After "The Black Pirate", Doug took one of his extended trips and Henry went to M.G.M. on a five year contract. For Leo he made a series starring Lon Chaney, and for King Vidor, that climax of its day, "The Crowd", starring James Murray and Eleanor Boardman.

Those with long memories will recall that "The Crowd", made of course before the days of transparencies, was a notable photographic achievement in its technique, almost "documentary" use of people. And the crowds were the real thing. Photographed on location in such populous places as the front of the Equitable Life Insurance Bldg, the New York entrance to the Brooklyn Bridge, and achieved only after infinite patience, they gave the picture a simple magnificent seldom approached on the screen.

Before completing his term with M.G.M. Henry was loaned out to Fairbanks for the letting job on "The Man in the Iron Mask", and, upon completion of his contract, associated himself once more with Doug in the filming of that super leavetaking, "Around the World in 80 Minutes".

The assignment for the latter picture started with a phone call when Doug called him and asked him—as casually as he might ask him around for a drink—if he could get away for a trip around the world. When Henry agreed that perhaps he could, and asked when he would have to leave Doug told him "in four days".

In four days Henry was ready. What a hectic four days! And what a trip! With Doug's tireless energy, and his ability to get into places, they saw everything worth seeing and were fed everywhere they went. In Shim, King Pradjadaph, who subsequently abdicated, entertained their party of four as his guests in one of his splendid palaces that might have come out of the Arabian Nights. In Kath Behar, a little Indian Native State lying in the shadow of the Himalayas, they lunched upon from the backs of elephants as the guests of a beautiful Maharajah, ruler of a million people and owner of three palaces. By private train they toured the country and saw the innumerable wonders and mysteries with which it abounds.

Everywhere they went Henry had his camera out, grinding away at some of the most fascinating scenes it had fallen

on the lot of any cameraman to shoot. Everywhere, that is, except in Japan. In Japan, even in 1933, the little Sons of Heaven must have had something up their sleeves, because there were too many things to take to the camera, especially around the waterfront.

Upon the return of the party Henry signed up with Paramount. Under that banner he directed the cinematography of such hits as "All the King's Horses", "The Glass Key", "Aimee inWonderland", "Germany", "The Curious", notable for its technical achievement in color, the Charlie Chaplin and Mary Pickford series, and had the satisfaction of working under the direction of Academy Award winner Leo McCarey.

In 1935 still under the Paramount banner, he boarded a plane with the production crew who headed east to Ann Arbor to make "Amesette, Forward!". In one of the worst crashes in the history of Hollywood the plane crashed near the small town of Nixon, Missouri. Five were killed, and everyone else on the plane was badly hurt including Capt. Paul Wieg, who was recently released from a Jap prison in the Philippines, Dick Waller, the director, Billy Caplan, and Pat Drew, an electrician. Henry, with a broken back, spent the next ten months in a hospital.

Henry's wealth of experience and his camera virtuosity is best expounded, perhaps, in a review of his current releases. In this list almost every type of picture is represented, and every budget. And all of them are better pictures for the considerable skill of an ex cameraman. "National Bandstand", based on the famous radio show, "The Man in Half-moon Street", featuring Helen Walker and Kiki Asaki, a story with the locale in London and the story of the Times; Fritz Lang's "Ministry of Fear", with Ray Milland and Margaret Reynolds. Incidentally, these last two are playing on the same bill. It isn't often a cameraman gets a doubleheader.

"Tomorrow The World" is another current release based on the famous New York play and stars Fredric March, and, for Republic, "Zerkow", with Karen Morley, Jane Randolph and John Leder, and directed by Gustav Machaty who made cinematic history when he directed Mrs. Leder in "Reeling".

Perhaps the strains of responsibility shouldered year after year by directors of cinematography forces some of them to seek escape in excess, in a detachment that nullifies the value of their accumulated experience. But Henry's nothing pains about Henry. He's still the expert, happy, richly mellowed by experience. Life is still a great adventure to him.

For "Auld Lang Syne"

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Filming Western Approaches

(Continued from Page 117)

having glorious fun, making the boat heave right over and throwing gallons of water over us as we staggered drunkenly about, lifting the ship off and throwing up the film somehow under a flapping tarpaulin.

Sea, of course, were never the same, either in character or color. On one day the waves would tower menacingly in the far Atlantic manner; then on the next day the sea would be as flat as the Serpentine, and the color changed every few hours, from deep blue to grey-green. One day deep, endless clouds; next day a completely cloudless sky. All these changes were typical of the ever-changing conditions at sea, but the difference can be gloriously seen when assembled together in the dead cut film, with the whole sequence only supposed to be of five minutes duration.

The most deadly burden of all was sea-sickness. Even some of the veteran sea-

men themselves were often horribly sick, so it was not surprising that most of the cast went through the ghastly misery of nausea nearly every day for many months. Sometimes our lifeboat looked as though a machine-gun had raked the whole crew down. Every wretched victim—except the few who were never sick—would lie inertly all over the boat or hang limply over the side heaving spasmodically like captured fish in a bucket. Our director was one of the heaviest. Needless to say he was not much use, but imagine how difficult it was for him to direct a scene when nearly all his crew were pathetically fast in motion.

With a sympathetic look around, he would say: "All right, let's try and get this scene before the sun goes in." Some-one would feebly try to follow, the second man, over the side, only his own mad twisting legs to be seen. "Well, I'll take the ship," says Pat. "Ready everybody!"

But my assistant hasn't taken the focus, only his face remains in left position, swinging drastically from the side and a horrible choking vomit pouring in. Eric explains his absence.

"All right, I'll take the tape out," says Pat dramatically. "Five feet two inches, is that right Jack?"

I have just returned from the side, and my head is sunk down on my chest like a dead man, my blurred vision tries to envisage Pat as I say something like, "Ere, meerrrph."

"Right," says Pat grimly, "that's 'em over."

But now the actor-seaman himself suddenly rises, with a stifled gurgle and falls purposefully over the side. We wait listlessly. He comes back.

Eric returns, looking very white and battered. Roland, the sound man, creeps painfully back in position and buttons are pressed weakly for the recomed on the drifter to set the machinery in motion, but after a dreary, burping delay, it is learned that Charlie, the American secondist, who works down an oval-small ring held on the drifter, is barely vomiting into a bucket which he brings down with him every day.

In answer to frenzied enquiries over the 'phone, Charlie pants indignantly, between heaving: "Can't a guy have time to puke once in a while?"

I also was a spiritual sufferer, passing every day at sea with my soul in limbo

and my stomach in the shades below, while looking through my camera to see that nothing except sea and sky were ever in the picture, for we were supposed to be on the Atlantic three thousand miles from anywhere. This was always difficult in the Irish Channel in wartime, with countless convoys silhouetted against the horizon, and the Irish reel boat passing as four times daily heralded for miles with voluminous black smoke and thousands of sea gulls, also aeroplanes humming around all day machine-gunning flying targets or mock-battling. There were many hazards to watch out for, and lightships, wrecks, mine-sweepers, and, most ridiculous of all on one occasion, thousands of oranges floating by from a nearby wreck.

Apart from the thick rope used to tow us, there was also a heavy electric cable, and other cables for the microphone, etc., which, as they gloughed through the sea, gave an endless induction trouble—one of the million headaches that Kar Ash, the chief sound man, had to deal with. The only way of getting the drifter out of the picture was to let the drifter veer ahead fast for a few minutes, then slow right down and, if the wind was strong enough, our lifeboat would sail up level with it, the cables stretched awkwardly at right angles and threatening to expose our look at any moment.

For six weary months we struggled through the lifeboat sequence, and when at last our location came to an end, we thought that the worst was over and the rest of the film would be easy, but I should have known better.

Our next location was the real Atlantic, this time on a cargo ship to New York. As there are only four Technicolor cameras in this country, I was not allowed to take my camera over 2,000 miles of sea with many U-boats lurking around, so Monopack was used on a black and white camera.

Although it was midsummer, bad luck still pursued us, for the weather was very bad going out and coming back from America, and for nearly all the time used on scarcely many weeks' work into a few days.

One evening, about 9:30, the ship in front of us was to be towed. It was carrying high octane petrol and was soon a blazing ball—a terrible sight which I shall never forget. Many men were killed that night, and I realized then, more than at any other time, why Pat Jackson was so sincere about making this film.

After the voyage to America we made several trips out to sea in destroyers, corvettes, and other escort vessels getting authentic shots of convoy escort patrol.

By this time, having been over a year on the film, I had given up the idea of sea and ships watching, and fervently hoped that the laborious work would match the scenes up as near as possible.

One of the last remaining thrills was on a submarine which has to be sunk in

(Continued on Page 147)



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A Cinematographer Speaks

(Continued from Page 132)

used yellow light on Rita Hayworth's face. A room in the background was lit with white light. In one scene, when Daniel Bloor, wearing a green dress, sang in front of a white curtain, Maité colored the curtain with purple light.

"That way you have more freedom in getting effects," he says. "You can take a normal set and paint it any color you like with light. The use of colored light is an unexplored field. I believe that color photography will be the big thing of the future."

"In real life we are subject psychologically to light and shadow even more than to color. And that is why I have tried to adapt the method of black-and-white photography to color shooting. There is little difference in real life between a beautiful day or a bad day. The color is about the same. It is the light and shadow that make for the effect on the colorist. By emphasizing the light and shadow in color photography, I have tried to get the same sort of effect."

But Maité reiterates that photography can be no better than the man behind the film, which is its dramatic structure. Asked as to what he thought the best shot in "Sahara" was, he replied: "The scene in which the Italian prisoner stumbles after the tracks of the tank in the desert." That shot was a simple dolly shot, but Maité holds that since it was one of the most dramatic scenes in the picture it was also one of the most interesting photographically.

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